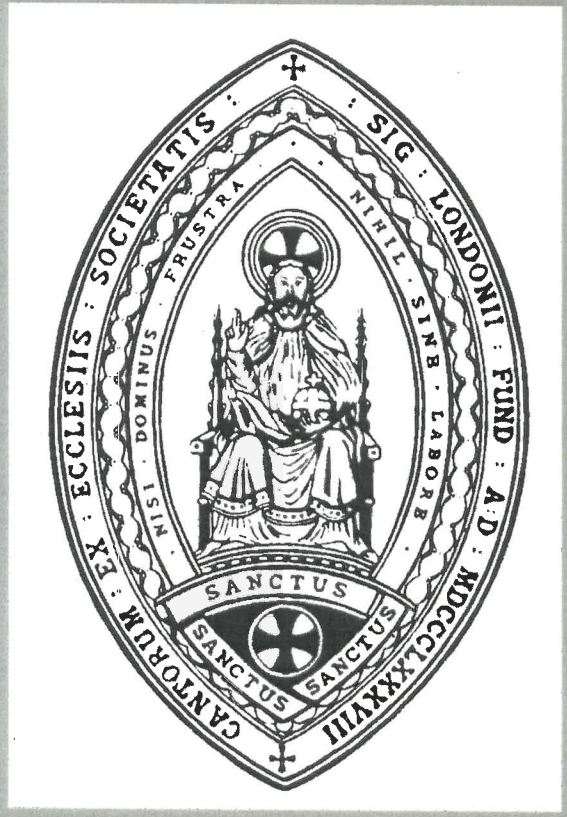

The Guild's magnificent seal, dated 1888

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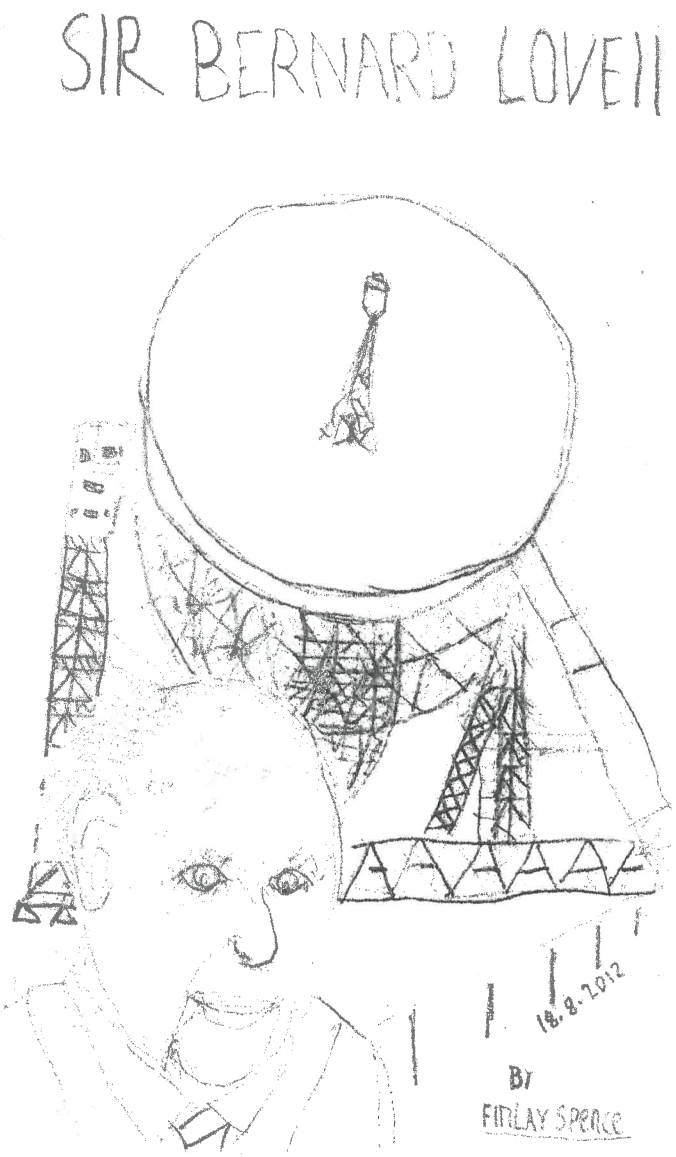

LAUDATE

The Magazine of the Guild of Church Musicians

No 79 ~ October 2012

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Cover photo: A drawing of Sir Bernard Lovell by one of his grandsons, from the front cover of the order of service at his funeral (reproduced by kind permission of the Lovell family)

YOUR ARTICLES AND OPINIONS ARE EAGERLY SOUGHT!

It would be good to receive more feedback from Guild members about what you want to see in *Laudate*.

You are welcome to contact the Editor by any of the following means:
By post at 5 Lime Close, Chichester, West Sussex PO19 6SW
Tel: 01243 788315 or email: laudate@musicprint.org

It is worth mentioning that all opinions expressed in LAUDATE are the personal views of the individual writers and not necessarily the official view of the Guild of Church Musicians itself.

Do visit us on the internet at www.churchmusicians.org

From the General Secretary

125TH ANNIVERSARY OF FOUNDATION CANTERBURY 3 AND 4 MAY, 2013.

To celebrate the 125th Anniversary of the Foundation of the Guild in 1888, we shall be meeting in Canterbury on 3 and 4 May. It will also be the occasion when I shall retire as General Secretary after 35 years in that post.

Already, there are members coming from Australia, South Africa and Europe and it promises to be a really memorable occasion.

The Canterbury Lodge will host all the meals and the meetings. Many rooms there have already been booked for the night of Friday 3rd May, so if you wish to stay there, you should get in touch with them very soon. (01227 865350) There are of course lots of B&Bs in Canterbury, as well as hotels, which may be seen on the web.

There will be the usual Dinner on Friday at 7.30 p.m. On Saturday morning there will be a Service of Thanksgiving in the Cathedral at 11.00.a.m. followed by a Buffet Lunch. In the afternoon we will hold the AGM and that will be followed by a talk by Barry Rose, reminiscing on his life as a church musician. Barry is always very good value and I know you will all enjoy his talk. After that we shall have tea and then depart.

We want to form a Guild Choir, as we did for our Centenary service, so please complete the form overleaf if you wish to be part of that. I hope that we shall have Malcolm Archer, Colin Mawby and John Rutter with us to conduct pieces which they have composed. We also hope that Philip Matthias will bring his award-winning Chamber Choir from Australia to sing a special contribution during the service, but also to sing with the other choristers. The choir will be under the direction of David Flood, the Director of Music at the cathedral and one of our Hon FGCMs. The choir rehearsal will be held on Saturday at 9.30 a.m.

I hope that we will have a record-breaking turnout of members and guests, so please start to take action now. The cost of the Dinner is £36 including half a bottle of wine; Lunch is £12.00 and Tea is £7.00.

Total cost £55.00 per head.

Please feel free to photocopy this form to avoid damaging your copy of Laudate.

CANTERBURY 4TH MAY, 2013
GUILD CHOIR

I wish to sing in the Guild Choir at Canterbury Cathedral on Saturday 4th May, 2013.

Voice Part.....

Signed..... (Print).....

Please bring your normal choir robes.

The rehearsal commences at 9.30 a.m. sharp, in the Cathedral

Please return this form to:

The General Secretary

Hillbrow, Godstone Road, Blechingley, Surrey. RH1 4PJ

By 1st April 2013 at the latest.

MUSIC

There are four pieces which you will require:

Psalm 150: Colin Mawby

Who would true valour see: Malcolm Archer

When in our music God is glorified: John Rutter

Te Deum in B Flat: C.V. Stanford.

Some people may already have these or some of them. However, you may obtain them either through your local music shop or by Mail Order from **Culver Music, Tally Ho, Toys Hill, Westerham, Kent. TN16 1QG.**

E Mail: culver music@which.net.

The Hymns may be ordered through the General Secretary. Please enclose a stamped addressed envelope (*first or second class large letter standard rate*).

CONSTRUCTIVE GRIPE No. 4

The fourth in a series of Constructive Gripes designed to spur choirmasters to achieve better results from their choirs – by the simplest and most practical means

Dr John Bertalot, Hon FGCM
Cathedral Organist Emeritus, Blackburn Cathedral
Director of Music Emeritus, Trinity Episcopal Church, Princeton, NJ, USA

HUMOUR & CONDUCTING

HUMOUR

I was amazed to read in the last edition of Laudate a letter from one of our members who somehow got the impression that I lead my choir rehearsals 'in an anaemic sterile environment'! *(Letters to the Editor, p 12)*

Perhaps it's worth quoting from my third book on choir training which the correspondent may not have read: *How to be a successful choir director* (© Kevin Mayhew, pp 123-124).

Archbishop Robert Runcie once said that nobody should be put in charge of anything unless he has a sense of humour.

If you have a natural sense of humour, the introduction of a laugh during your concentrated rehearsal can work like a refreshing shower on a hot day. These touches of humour needn't necessarily be helpfully constructive – as you can see from some of my unguarded remarks, written down by one of my choirmen in America.

When rehearsing Byrd's four-part *Mass*: 'Choir, please sing this as though Byrd were quite a good composer.'

When singing plainsong: 'Gentlemen, you sound like monks who have lost their vocation.'

'Trebles, will you try to look, for want of a better word, competent?'

'Altos, you sound damp.'

'Tenors, please don't sound as though you've been used as bait.'

'Basses, don't sound as though you're auditioning to be second foghorn on the Queen Mary.'

Let your practices, therefore, be filled with smiles. They'll make the hard work even more rewarding.

There are over a dozen references in my third book for the need for humour in one's whole approach to choirtraining.

My rehearsals with my village church choir, now that I am retired, are filled with the leaven of good humour (as was the case with all my previous choirs). 100% good humour, which produces abounding goodwill from each and every singer, and 100% productive hard work which makes the singers' journey to your practice thoroughly worthwhile. After each rehearsal everyone feels better physically – that's an established medical fact. But at my village church every Sunday morning after our pre-service practice, we're also ready for a refreshing cup of coffee in the church hall and at least two biscuits to help us recover. Why? Because we've all been trying so hard, but we also enjoyed every moment.

When I became organist of my village church eleven years ago (after having retired from 16 music-filled years in the USA and 24 productive and learning years in the UK) I suggested to my new choir (which hadn't rehearsed for a year!) that they might like to try standing up together before they sang, and they agreed. But their first attempt was so awful that everyone fell about laughing. Their second attempt wasn't much better, but as they thought that this would be a good thing to achieve they stuck with it, and now it has become the means whereby every practice begins with the choir standing together to sing their warm-ups. They 'spring to attention', which instantly transforms them from a disparate group of people into a disciplined body of singers, and they are proud

and pleased to do it. There's nothing 'sterile' about their focussed attention to everything we rehearse thereafter, for it is they who want to do their best. And standing together, *led by themselves, not by me*, achieves this instantly.

And we mix hard work with much humour, for every suggestion I make for improvement is spoken with an encouraging smile.

This irrepressible good humour comes from loving my choir so much, and loving the music so much, that I want to make my choristers' attendance at my rehearsals the high point of their week, both socially and musically.

In fact I recently received a letter from one of my choir in which she says that our choir practices *are* the highlight of her week. I've even had some singers in my choirs, on both sides of the Atlantic, re-arrange their holidays or sporting activities so that they would not miss one of my rehearsals.

So much for being anaemic!

Now to get down to what I really wanted to gripe about!

CONDUCTING

Eye contact (i)

I recently attended a concert given by a choral society which was accompanied by a fine organist. Their conductor is a well-known musician. But I was horrified to see that he spent 95% of his time, when conducting, looking at his score rather than looking at his choir.

Why was I horrified? Because, by looking at his own music, he was conducting himself not his singers. Consequently, although the choir sang the notes more or less correctly, there was no inspiration – no feeling of, 'This is special, this is great music, these are timeless words which should give a message of hope to the world'. Such inspiration should have been given continually by their conductor through eye contact – but he didn't, because he was looking at his music, not at his musicians. He just beat time, and even that wasn't really necessary, for the singers knew the notes and, in any case, they weren't following him, they were following the organist.

(Oh, oh, *oh,* OH! why do so many illustrious Directors of Music conduct their choirs for hymns? If their choirs can't sing hymns together they have no right to be singing in those stalls. And, in any case, the choirs are following their organists not the conductors. *But most conductors don't realize this!)*

Eye contact in so much of life is essential if we are to make creative

communication with the people with whom we have to do. Whether it is in conversation, or shaking hands or leading a rehearsal or conducting a concert. Only when one is looking at a person, or a group, in the eye can one really get one's message across.

To put it in negative terms, George Bernard Shaw wrote, in his preface to *Pygmalion*, 'It is impossible for an Englishman to open his mouth without making some other Englishman hate or despise him.' And that Englishman needn't necessarily say anything. A look is sufficient. Many of us living in England may have experienced this; it's called class distinction!

I once saw another director of music (who wasn't usually renowned for looking at his singers) conduct an orchestral movement in a concert – but this time he looked at his instrumentalists the whole time! His eye contact conveyed the spirit of the music to every player. I was amazed. It was a superb performance. Afterwards I congratulated him on looking at his players so creatively instead of looking at his music. But he said, 'The sun was in my eyes, so I couldn't see the score!' He, alas, on that one and only occasion, had had discovered that he needn't conduct 'notes' (as was his practice previously) but conduct the music, which means feeling expression and phrasing, and feeling the message and architecture of the music.

Alas, thereafter, he reverted to his previous custom of lowering his eyes (unconsciously) to his score once every five seconds, to reassure himself that he knew what he was doing. If a conductor needs reassurance, he's not in the position to give confident command, and that's why he generally produced second-rate results from his singers.

Do choral conductors realize that they are not conducting notes? e.g. 'I'm conducting the chord of G major and then C major.' The actual pitch of the notes has nothing to do with his conducting. But what he should be conducting is the spirit of the notes and the spirit of the words. His job is to inspire, not necessarily to beat four beats in a bar; the singers know that the music is in 4/4. What they need is something more than that. They need to be enthused – to communicate to their audience that this music and this text are special, be it 'just' a verse of a hymn or the entire *B Minor Mass.*

And this, I suggest, can only be achieved when the conductor looks at his singers 95% of the time. Whenever he drops his eyes to look at his score, even for a moment, the message his singers receive is, 'I'm not sure what comes next, so just carry on singing until I've checked it out!'

JB conducting the Drakensberg Boychoir, South Africa, with every singer looking at him, because he is looking at them.

The conductor should be the physical embodiment of the music he is conducting just as fully as an actor inhabits and creates the character he is playing. The conductor takes upon himself the embodiment of the music so that he may inspire his singers to project this spirit into their singing. The choir are there to tell a story, be it, '*There is a green hill far away*' or *'Credo in Unum Deum'*. The singers must see the hill (and it must be green, not blue!) and they must fully believe in One God – for if they don't, their uncommitted singing will show their unbelief. (If they are non-believers, they must act as though they *are* believers for this performance, just as 'well behaved' actors can play the part of a murderer convincingly. It is the conductor who must enable his singers to convey this message, both in meticulous rehearsals and in creative performances.)

Eye contact (ii)

What should a conductor do when the organist is playing an introduction to an anthem, be it a long introduction *(Zadok the priest)* or a short one *(Stanford in B flat Magnificat)*? Most conductors I've watched look at their score until a bar or so before the choir should begin. They don't prepare their singers in any way, for they give the impression (by not looking at them) that the introduction

has nothing to do with what the singers are about to sing. Rubbish! The introduction has everything to do with what the choir is about to sing.

What's the point of an introduction? *To introduce the spirit of the music which the choir is about to perform!* The word 'introduction' comes from the Latin, 'to lead'. Therefore the introduction should affect the singers so directly that they will be inspired to sing fully in the spirit set by the introduction.

And the whole point of having a conductor is to have someone upon whom the choir, and orchestra or organist, can concentrate *before* the performance begins, to set the mood for that performance. If it's exciting music, such as *I was glad*, or *Zadok*, then the conductor needs to enthuse his performers with excitement before they begin. If, on the other hand, it's a calm piece, such as Fauré's *Requiem*, or even *Jesu Joy,* the spirit of that music and the meaning of those words, need to be communicated to the performers in such a way that they will feel the spirit of the music and words well *before* they take their first breath.

How often have I seen conductors looking at their score and not at their singers when their choir is about to sing Parry's *I was glad*. That one-page introduction is thrilling in itself, but the whole point of it is that its excitement grows and grows so that the choir may be fully prepared to burst in with, *'I WAS GLAD!'* Therefore what should the conductor do when the accompaniment is played by an organist? He should, before the organist begins, look at his choir – every singer – with an all-encompassing glance, which gives the message, *'Is everyone ready to sing this thrilling anthem? Let's do it!'* Then he can glance at his organist (who knows how to play the introduction) with the same message of thrill, and then, during the build up of excitement, convey his own rising anticipation to his singers, by looking at them all *throughout* that introduction, to communicate his own thrill so that they do burst in, exactly on time, with the opening words.

And one more thing: notice that Parry repeats the word 'glad'. He did this on purpose, of course! So the choir needs to sing the second 'glad' with even more excitement than the first. *'I was glad, GLAD when they said unto me…'*. A crescendo on the first *glad* will add even more thrill to the phrase.

For short introductions, such as the Stanford in Bb *Magnificat* which has only two quick chords, the conductor needs to look at his choir intently in the spirit of those opening words and music – to feel an 'empty' bar so strongly this his singers can feel that the music is actually beginning *before* they start to sing. It's like bringing soldiers to 'attention' – singers need to be poised at concentrated and unanimous attention before they start to sing, so that their initial notes

are not only together and in pitch, but so that they have the essential sense of forward movement, which gives life to any performance.

By the way, the organist needs to play the first of those two introductory chords of the Stanford Bb *Magnificat* with a slight emphasis, not a light staccato, so that the singers are given a secure sense of key for their entry.

When an accompaniment is played by an orchestra, the conductor needs to give his initial attention to his players of course, but nevertheless his preliminary all-embracing glance should include his singers as well as his orchestra. But is he aware that his players don't need him to direct every note they play once they've begun? They don't need his help in how to play their violins or trumpets. They need his inspiration to play the spirit of the notes, and his choir needs to feel that the introduction is leading them to sing their entry with enthusiasm and accuracy, so he needs to look at his singers increasingly as their entry draws ever nearer.

But, you may say, 'I've seen orchestral conductors look at their scores frequently, but that doesn't seem to affect the players.'

It's more important to look at singers than it is to look at instrumentalists, for the singer's whole person is the instrument, whereas an instrumentalist is usually of a professional standard and knows how the music should be played.

On the other hand there seem to be an increasing number of orchestral conductors who do conduct entirely from memory – Gustavo Dudamel is one example, and look how he inspires his players! Daniel Barenboim always conducts from memory; he doesn't conduct notes, he conducts the spirit of the music – through his whole body and by his gestures and especially through his continual eye contact with his players.

And the reason that these great conductors don't necessarily have to beat time is because all their players are listening to one another. There's a corporate sense of rhythm which every player can feel however far they are from each other. So I ask the question: do the singers in your choir listen to each other? For if they do, not only will their tone tend to blend, but there will be such a corporate sense of rhythm that you, their conductor, won't need to conduct time, but 'just' to inspire them to sing the spirit of the words and the spirit the notes. I once said to my Princeton Singers, in the USA, who were trying to get the rhythm absolutely correct for the opening bars of Howells' *Take him, earth, for cherishing,* 'Don't sing the notes, sing the music!' and their singing immediately was transformed, and they found that the music virtually sang itself!

But you may say again, 'I always look at my singers when I conduct them!' Do you? Are you sure? For many years, at the start of my career, I thought that I was looking at my singers, but I wasn't. At one of the rehearsals with my Northampton Bach Choir (when I was Director of Music of St. Matthew's Church), I said, 'Look at me!' And one of the tenors said, 'We'll look at you if you'll look at us!' Whoops!

I confess that it took me several years before I knew that I was looking at my singers rather than at my score.

The only way to discover for yourself if you are numbered with the sheep or the goats, is to conduct your choir with your copy closed. Try it!

There'll be more about conducting in my next Gripe!

John Bertalot

Have you considered taking one of the Guild's Examinations?

Background to the exams

In 1961, the Guild was entrusted to administer a new Certificate in Church Music. It was called The **Archbishop of Canterbury's Certificate in Church Music** and could be taken either as an organist/choirmaster or a singer in a choir.

In 1988, our Centenary Year, the then Cardinal Archbishop of Westminster, Basil Hume, was invited to be a Joint-Patron with the Archbishop of Canterbury and the ACertCM became the **Archbishops' Certificate in Church Music.** Cardinal Hume would often refer to himself as "the apostrophe" !

Also at that time the category of candidates who could take the examinations was widened to include Cantors, Instrumentalists who led worship, Organists only and Choir Directors only.

In 1993, the **Archbishops' Award in Church Music** was launched. This consists of the practical part of the ACertCM. Shortly after that the **Preliminary Certificate** was inaugurated. This was principally aimed at younger people who are beginners in church music and has been taken successfully by pupils from various schools who maintain a good choir with a sacred music bias. It has also been very popular amongst adults who want to experience an exam before embarking on the **Archbishops' Award in Church Music**. This is exactly the sort of examination that members of your choir, young or old, could easily take and they don't need to join the Guild – you can 'sponsor them'.

The Archbishops' Certificate in Public Worship (ACertPW) was launched in 2005. This is aimed at clergy or laity who lead Public Worship and the syllabus is currently being revised.

So what does all this mean to you, our members?

In some cases it would seem very little!

However, the purpose of these examinations is to encourage members to do some study in their chosen area and have their achievements recognised by an examination and by appending the appropriate letters after their name and wear the designated badge or academic hood.

The Certificates are presented to successful candidates in alternate years by either the Archbishop of Canterbury or the Archbishop of Westminster.

Many people may consider that they are too old for examinations. But if you play, or sing week by week, you should have these skills recognised and give yourself a sense of achievement.

If you are in charge of music at a school, or run a church choir, enter some of your pupils or choir members for the Preliminary Certificate. They will get a great thrill at being presented to an Archbishop when they are successful and can wear a rather fine badge.

The examinations with which we have been entrusted are an important part of our work and the Council wishes to encourage more people to take them. They are of course of a certain standard, otherwise they would not be worth having, but we do want people to pass and not be put off by thinking that they are not good enough, or that the examinations are too hard.

Encouragement

Encourage members of your choir to take the ACertCM or the Award. If a few are working together it will be both an encouragement and support.

The Examination Syllabus for each award can be seen on our website **www.churchmusician.org**, or you can send for a hard copy from me.

Finally, we have the **Fellowship Examination** (FGCM) which is of degree standard and modular. Edward Scott is the Administrator of that programme and will be pleased to advise you.

John Ewington

ACertCM and ACertPW Exams 2012: some informal reflections

Helen Burrows and Roger Wilkes

Candidates for the Guild's Certificate examinations tend to fall into two distinct categories. There are those who are 'learning' their trade and those who decide to work towards a qualification when they feel that it is time for some formal recognition of their years of service and dedication. For many of these candidates sitting an examination, often for the first time in many years, can be a daunting prospect. Undertaking academic research and compiling an extended essay can also be challenging, both in terms of study skills and time constraints. Mindful of this, we were delighted to have more candidates this year than for some time!

An official Report on the 2012 ACertCM and ACertPW examinations will be published in the Year Book for 2013. So here we, as examiners for the History of Church Music extended essays, and for the Church Music sections of the ACertCM Written Examination, congratulate all candidates for undertaking these advanced examinations and offer these less formal comments, which may hopefully assist those intending to take, or thinking of entering for, ACert examinations in 2013.

We'll take the Part E Written Paper first. This is divided into three Sections, A-C, of which Section A is concerned with Christian Worship. Sections B and C are the 'church music' elements, although Section C ('Music in Worship'; of the three Sections, the one worth the highest number of marks) by definition requires candidates to evaluate music within its worship context. By and large, candidates this year were better prepared for the examination experience, especially in respect of the ACertCM set works, and set topic, on the written paper than for some years.

Section B is divided into two parts. In the first part candidates choose three topics, usually out of about ten, upon which to write short notes, while the second is devoted to the special topic, and set works: the precise identification of passages from some or all of these set pieces, followed by a short essay (choice of three topics) arising from one or more of these works, or from the special topic in general.

In general the 'short notes' question was answered very successfully; indeed,

some candidates scored full marks. The secret of success is to (a) choose the 'right' topics upon which to write, then (b) to list the requisite number of points relevant to the particular topic!

All candidates scored either full, or very high, marks in the identification of passages from set works, suggesting that these had been thoroughly studied. The need to make more critical comments on the set pieces, though, produced a very mixed quality of response, from extremely good to rather disappointing. The less pleasing answers tended towards generalisation; and even better answers demonstrated a familiar reluctance, inability even, to offer personal assessments of the chosen work(s), reinforced by pertinent illustrations and cogent arguments.

These comments also apply to the essay chosen (always a choice of four topics) in Section C. In this Section the candidate may draw on personal experience. The first challenge is: to choose the 'right' topic, i.e., that which the candidate feels most competent, and confident, to undertake. For a question worth 40% of the total mark available for a 3-hour paper, it would surely be reasonable to spend up to fifteen minutes assembling material relevant to the set topic, then to arrange that material into a logical order. On the whole this was done; the essays 'flowed'. The best submissions assembled plentiful relevant data, and reinforced the opinions expressed with relevant examples, which in some very creditable instances included musical quotations. The less satisfactory essays failed to engage fully with the subject set; they were merely superficial.

Two further comments are worth making, which future candidates might consider to their advantage. The first is this: always read, and understand, the question actually set, not the wording which might have been preferred! Able candidates, this year as in previous years, have lost – or failed to gain – stacks of marks because they have answered a different question from the one actually set.

The other comment is this: think 'outside the box' of existing knowledge as you prepare for your examination. Far too many candidates 'wear blinkers', and fail to supplement and extend their knowledge through (say) acquaintance with the worship, and worship music, of other denominations – to pick just one example at random. Those who do this are the ones most likely to benefit from the whole 'ACert' experience.

Much of what has just been written applies to the Part D Extended Essays of both ACertCM and ACertPW. For both Christian Worship and Church Music, two topics are always set (and one or more of these may themselves contain further choices); only one essay (per subject) has to be written, over a period

of time, so allowing for thorough preparation, reading etc. – and without any examination-room pressure!. Be sure to read the titles very carefully (the titles actually set, not those which you, the candidate, would have chosen had you been given the opportunity); then choose that subject which appeals to you the more, and which you feel the better (or best) equipped to address confidently and well.

Research your topic well. The comments which follow apply, in fact, to all at any stage of preparing for either examination (and, for those wise enough to register for either of the Correspondence Courses, tutors will be very happy to advise on many matters where you, the student, feel that you need help or support). Some candidates live in geographically remote areas, away from cities and well-stocked libraries; others have limited financial resources; some, indeed, may fall into both of these categories. Those with computers, however, and internet access, may in most cases enjoy free access, through their local libraries, to online reference sources: in the case of music this typically includes the full range of 'Oxford Music Online', comprising the New Grove's Dictionary, the Oxford Companion to Music, and the Oxford Dictionary of Music. The Naxos Music Library and Music Online between them afford access to recordings of a seemingly infinite amount of music. The Choral Public Domain Library is just the best-known of online resources of sheet music, also freely available for the most part. And do not hesitate to examine the FGCM course details via the Guild's web site; this abounds with suggestions for reading matter, both in association with Christian Worship and for Church Music. While, for understandable reasons, much of this is more specialised than ACertCM or ACertPW candidates necessarily need, much of it may prove invaluable.

Those, then, are some thoughts arising from this year's examinations, linked to suggestions for those of you who intend to enter, or are thinking of entering, for one of the Certificate examinations within the foreseeable future. Despite the criticisms which appear above, we were genuinely encouraged by this year's candidates – and we hope that there are many more of you 'out there' who will come forward for future examinations. If so, the Guild looks forward greatly to hearing from you!

Helen Burrows

Roger Wilkes

The Archbishops' Certificate in Church Music (ACertCM) 2012/2013 Syllabus

Part D: Extended Essay Titles (3,000 to 5,000 words)

Candidates should choose ONE topic from the Christian Worship/Liturgy section and ONE from the History of Church Music section:

SECTION 1: CHRISTIAN WORSHIP/LITURGY

1. Using the Eucharistic rite with which you are most familiar, explain why it takes the form that it does.

1. A newcomer to the church might think that the liturgical year was nothing more than a succession of unrelated festivals and fasts. Compose an imaginary answer to this point of view.

SECTION 2: HISTORY OF CHURCH MUSIC

1. Write a survey of **either** (a) Anglican church music of the Restoration period (1660-c1700), **or** (b) Anglican church music of the 18th century, or (c) Anglican church music of the 19th century. Relate the music to its liturgical context and worshipping conditions of the chosen period; consider any works which might be suitable for use by present-day parish church choirs; and discuss **at least three** compositions in some detail.

   [**NB** In the case of each option candidates may choose to focus mainly on either parochial church music or cathedral/collegiate music – though, in the case of option (a), are advised to concentrate, mainly or exclusively, on music for the Chapel Royal.]

2. "[Liturgical] music should be a vehicle for the prayer of the congregation; they may not be participating actively in the music, but they certainly are

participating spiritually and mentally. The music has to have a liturgical, theological and spiritual agenda as it gathers up the prayers of the faithful and brings them to the altar of God" (the composer James MacMillan in conversation with Rebecca Tavener; published in *Mastersinger*, the journal of the Association of British Choral Directors, Summer 2012, page 11).

Consider all aspects of this statement – and, in doing so, you may also envisage the active participation of the congregation in the singing, where appropriate. Answer with particular (but not exclusive) reference to **one** of the following repertories: (a) settings of the Eucharist or Mass since c1900, (b) the anthems of **any two** 20th-century or 21st-century composers, for Anglican church or cathedral worship, (c) motets and/or antiphons by **any two** composers for the Roman Catholic liturgy between 1550 and 1900.

Part E: Written Examination

Special Subject: The Carol: Folk and Art Carols from Britain, Europe and America.

Set Works: Specified items from *100 Carols for Choirs* (ed. and arr. D. Willcocks and J. Rutter; OUP)

2	Scheidt, arr. DVW	A Child is born
5	Howells	A Spotless Rose
8	Wishart	Alleluia, A New Work is come on hand
9	14C, arr. DVW	Angelus ad Virginem
14	Rutter	Natiivity Carol
31	American, arr DVW	Lord of the Dance
41	Flemish, arr. Rutter	Cradle Song
52	Mathias	Sir Christemas (Nowell, Nowell)
53	Cornish, arr. Rutter	Sans Day Carol
63	Bennett, R R	Out of Your Sleep
70	Goss, arr. DVW	See amid the Winter's Snow
77	Ballet, arr. G. Shaw	Lute-Book Lullaby
85	Rutter	There is a Flower
96	Walton	What Cheer?

The Archbishops' Certificate in Public Worship (ACertPW) 2012/2013 Syllabus

Part D: Extended Essay Titles (5,000 to 7,000 words)

Candidates should choose ONE topic from the Christian Worship/Liturgy section and ONE from the History of Church Music section:

SECTION 1: CHRISTIAN WORSHIP/LITURGY

1 Choose one form of Evening Prayer (from the Book of Common Prayer, Common Worship, or the Liturgy of the Hours), and explain why it came to take that particular form and what is the function of each part of the service.

2 A newcomer to the church might think that the liturgical year was nothing more than a succession of unrelated festivals and fasts. Compose an imaginary answer to this point of view.

SECTION 2: HISTORY OF CHURCH MUSIC

1. Survey, and provide a general appraisal of, the music of Christian hymnody since c1900. Consider a wide range of musical styles used for hymns and choruses, not necessarily confining yourself to the worship songs of your own denomination. Discuss in detail at least four pieces of music which, in your opinion, provide a perfect complement to the texts with which they are normally associated.

2. "[Liturgical] music should be a vehicle for the prayer of the congregation; they may not be participating actively in the music, but they certainly are participating spiritually and mentally. The music has to have a liturgical, theological and spiritual agenda as it gathers up the prayers of the faithful and brings them to the altar of God" (the composer James MacMillan in conversation with Rebecca Tavener; published in *Mastersinger*, the journal of the Association of British Choral Directors, Summer 2012, page 11).

   Consider all aspects of this statement – and, in doing so, you may also envisage the active participation of the congregation in the singing, where appropriate. Answer with particular (but not exclusive) reference to one of the following repertories: (a) settings of the Eucharist or Mass since c1900, (b) the anthems of **any two** 20th-century or 21st-century composers, for Anglican church or cathedral worship, (c) motets and/or antiphons by **any two** composers for the Roman Catholic liturgy between 1550 and 1900.

"The Little Hill of Gordon"

Dr Brett McKern

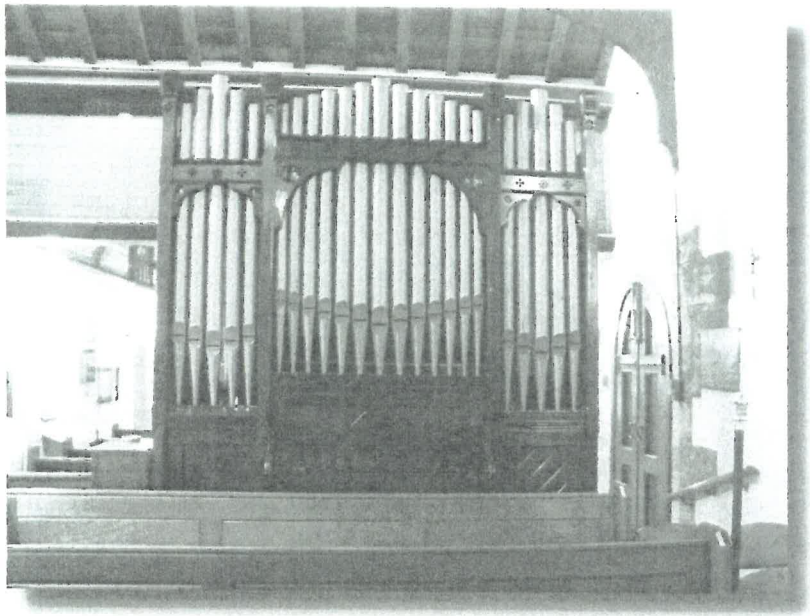


Fig. 1: The 1882 Hill & Son chamber organ.[1]

The misquote from the Psalms[2] that forms the title of this article is appropriate, not only because it was first applied by the organ builder who moved this organ to Gordon, but because the Gordon Church site was chosen atop the hill at Gordon, the prime real estate in the area, when a school was founded there in 1823 and then a church in 1872. The Foundation stone of the first church building was laid on 26 October 1872 and a church built to the design of Edmund Blackett.[3] When this building was too small for the number of parishioners, it was extended, but again became too small and on 28 April 1924 the cornerstone of the new church was set.[4] The Blackett building became the Lady Chapel of the new church. Music and liturgy have always been important to the parish of Gordon, and even before the debt on the building was cleared, a pipe organ was sought for the new Church.[5] No mention is made in the parish histories of an organ in the Blackett church although organists are known back to 1887, and it can be assumed that like many other small churches, a reed organ was used.

The pipe organ purchased for the new church was the 1928-30 Rendall organ, completed in 1930 by Leggo. This instrument is not the subject of this article and further information can be found about it elsewhere[6] so further details will not be given here, suffice it to say that as the church was extended to reach its full size, so was the organ: for the 1935 extension by Noad in 1956; for the 1967 completion of the building by Welby in 1972; and with the present console by Jewkes in 1986.[7] Only the first stage of the 1986 rebuild was ever carried out, and the organ continued to give trouble as it had done since its construction in the 1920s. With some of these problems plaguing the instrument presently, advice was sought from several independent organ builders and all advised that a rebuild of the present instrument as it stands was not wise; the parish is thus undertaking to raise the money to install another instrument in the church that will suit the liturgy, choral accompaniment and organ repertoire demands, and the present size of the church. As these projects are not inexpensive and it may take some time to raise the required funds, it was decided that an instrument should be purchased that could stand in for the main organ during the installation of the new instrument and during the frequent mechanical lapses it presently suffers. Not wishing to use a piano or electronic instrument, a search began to find a small pipe organ that would do this task. An instrument of quality was sought such that the instrument might have a life beyond the rebuild of the main organ. After several years of searching and inspection of several instruments, the Hill chamber organ became available and was purchased in February 2012 by the St John's Music Association.

This Hill organ was originally ordered in January 1882 by William R. Angus, a well-known amateur organist[8], of the carriage and coach building form of

1 Photo by Brett McKern, 2011.

2 Psalm 42:8.

3 John C. Moon, *125 Year History, The Church of St John the Evangelist, Gordon, NSW.* Sydney: St John's Church Gordon, 1997, p.9.

4 Ibid, p.26.

5 Ibid, p.27.

6 Rushworth book, Organ Music Society Website, etc.

7 Details from Parish archives.

8 Author uncredited, 'St John's Lutheran Church, Wollongong' on *Organ Historical*

Angus & Son, which was then at 101-185 Castlereagh Street, Sydney. William Angus was organist at the York Street Wesleyan Centenary Chapel in about 1881 and then at All Saints' Anglican Church in Petersham in about 1900.[9]

In 1940 Arncliffe Methodist Church acquired the organ. At union in 1977 when the Uniting Church was formed, many church properties from the former Methodist Church of Australasia, the Presbyterian Church or Australia and the Congregational Union became surplus to requirements and some were sold. This happened to Arncliffe Methodist Church which was acquired by the Coptic Orthodox Church and became St Mark's Cathedral, with the foundation stone laid by the Coptic Orthodox Pope on 8 May 1980.[10]

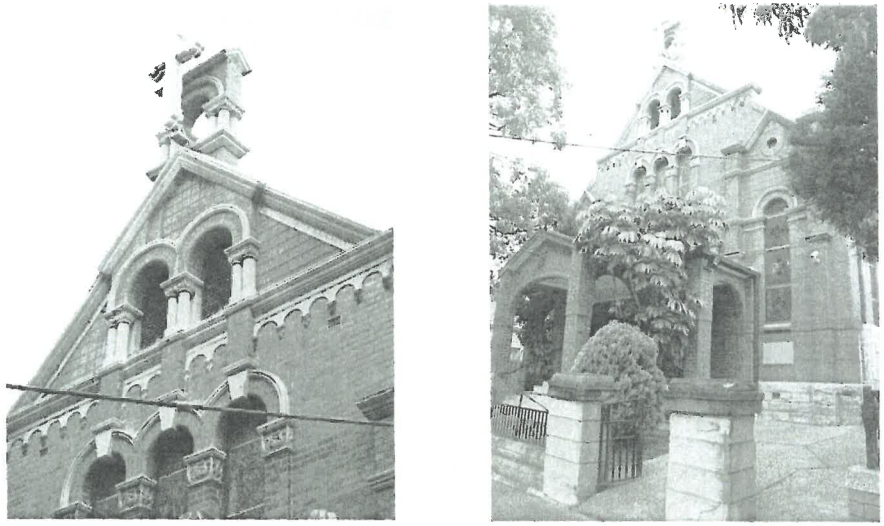


Fig. 2: Arncliffe Methodist Church, now St Mark's Coptic Orthodox Cathedral.[11]

Trust of Australia website, http://www.ohta.org.au/organs/organs/WollLuth.html, accessed 28-10-2011.

9 Graeme D. Rushworth, *Historic Organs of New South Wales, the Instruments, their Makers and Players, 1791-1940*. Sydney: Hale & Iremonger, 1988, p.272.

10 Posted by Sally, 23-3-2008 at 'St Mark's Coptic Orthodox Cathedral' on *Arncliffe, Sydney* website, http://arncliffesydney.blogspot.com/2008/03/st-marks-coptic-orthodox-cathedral.html, accessed 28-10-2011.

11 Photos from 'St Mark's Coptic Orthodox Cathedral' on *Arncliffe, Sydney* website, http://arncliffesydney.blogspot.com/2008/03/st-marks-coptic-orthodox-cathedral.html, dated 23-3-2008, accessed 28-10-2011.

No longer required by the Coptic Orthodox Cathedral, the Hill organ was moved to St John's Lutheran Church in Wollongong in 1979. In Wollongong it was partially restored and installed by Brown and Arkley,[12] but has been maintained for some years now by Peter D.G. Jewkes Pty Ltd.

Fig. 3: St John's Lutheran Church, Wollongong.[13]

The organ had become surplus to requirements by the Lutherans of Wollongong who required the space in their small church for other instruments, and it was let known that the organ was again available. After purchase for the parish of St John the Evangelist, Gordon, it was installed in April-May 2012 by Peter D.G. Jewkes Pty Ltd. The organ was blessed on Pentecost Sunday 27 May 2012 by the Rector of Gordon, Fr Keith Dalby. It is presently used as a chancel organ and is played for some choral accompaniments, voluntaries, and for small services in the Lady Chapel. It has already be called on to deputise for the malfunctioning main organ.

The organ was Hill & Son job number 1810, and has a 'deal case' with non-speaking case pipes. These were originally diapered in typical Victorian fashion,

12 Author uncredited, 'St John's Lutheran Church, Wollongong' on *Organ Historical Trust of Australia* website, http://www.ohta.org.au/organs/organs/WollLuth.html, accessed 28-10-2011.

13 Photo by Trevor Bunning (April 2007) from 'St John's Lutheran Church, Wollongong' on *Organ Historical Trust of Australia* website, http://www.ohta.org.au/organs/organs/WollLuth.html, accessed 28-10-2011.

but at some stage the ears of the case pipes were roughly removed and the pipes painted gold with red mouths. It would be wonderful to restore the pipes and diapering at some stage in the future. Likewise, the timber panels that encased the lower section of the rear of the organ and the upper rear sides to the sides of the swell box were at some stage removed, and as the organ is free standing again, these would be usefully reinstated. These panels give some hint as to the instrument's provenance as a house organ. Likewise, the flue stops lack the forthright tone often associated with Hill organs, but the reed is fiery and much stronger than typical oboe stops. All manual stops are enclosed in a swell box operated by a hitch-down swell pedal. This box is very effective and helps give the impression that the organ has more stops than it in fact has, offering a very gradual decrescendo with judicious use of stops and swell.

Despite the organ's diminutive size, it bears all the hallmarks of many of Hill's larger and better known instruments. The key cheeks are typical, the pipe mouths are typical, and the solidity and complexity of the mechanism was attested in the amount of time taken for the organ's reassembly at Gordon. The pipework is voiced with the skill expected of its maker. The Dulciana is beautiful and with the swell box closed reduces to an almost inaudible *pianissimo*. This can be accompanied by the uncoupled pedal bourdon which speaks so beautifully as to render the absence of a coupled 8' stop irrelevant. The Harmonic Flute as the solitary 4' stop rather than a principal is perhaps another hint of the organ's first home, but is a delightful stop characteristic of the maker.

At some stage amateur builders tried to install a super octave coupler and tremulant using parts from a reed organ.[14] These have now been removed, restoring the organ to its original specification. The compass is 54/25, the two octave flat and parallel pedalboard sitting in a different place to most in relation to the manual. There are two composition pedals.

It has the following specification.

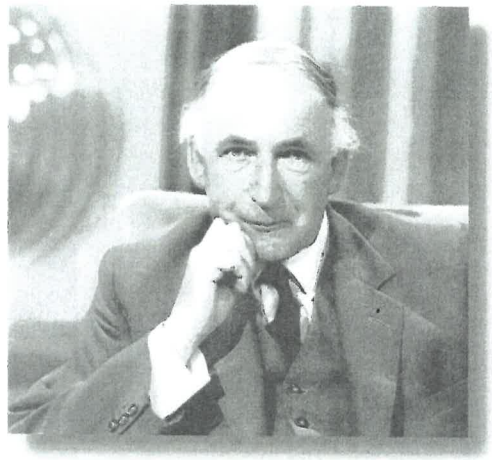
Manual:	
Open Diapason	8'
Lieblich Gedact	8'
Dulciana	8'
Harmonic Flute	4'
Oboe	8'
Pedal:	
Bourdon	16'
Manual to Pedal	

Donations to the St John's Music Association (undertaking the work on organs at St John's Gordon) of $2 and over are tax deductible. Donations may be made or pipes in the 'new' organ sponsored through this Association. Donations may be sent to:

St John's Music Association PO Box 295 Gordon NSW 2072 or by contacting the Association Public Officer, Mr James Winter on <james.winter@bdo.com.au> or 0411 752 802.

14 Pers.comm with David Morrison of Peter D.G. Jewkes Pty Ltd, 21 June 2012.

Obituary: Sir Bernard Lovell, former President of the Guild of Church Musicians



REMEMBERING SIR BERNARD

The sleepy, enchanting village of Swettenham which, with its beautiful old Parish Church of St Peter, nestles in the depths of the Cheshire countryside, provided an idyllic setting for the funeral of the Guild's former President, Sir Bernard Lovell, on Thursday 23 August. Many hundreds of people crowded into the village to pay their last respects to Swettenham's most distinguished former resident; I was privileged to represent the Guild on this occasion. While the church itself was filled with members of Sir Bernard's family, together with their friends, members of staff from Jodrell Bank, and other leading figures from the world of science, several other people filled a marquee which had been erected in the churchyard, to which the service was relayed.

Most readers will appreciate that Sir Bernard's devotion to music, including to church music, was very strong; and, for many years, he served as organist at Swettenham Parish Church. His religious faith similarly ran very deep. These and other interests – cricket, to mention just one – were recalled during the wonderful, most imaginatively-assembled, funeral service, the significance of most of its contents being readily apparent. There were three hymns – 'Guide me, O thou great redeemer', 'Dear Lord and Father of mankind', 'O praise ye the Lord' – which were complemented by three consecutive readings, respectively from Genesis (1, vv. 1-5 and 14-19), part of Flann O'Brien's *The Third Policeman* and (surely the astronomer's psalm *par excellence*) Psalm 8.

No fewer than three (!) sermons – from Sir Bernard's eldest son Bryan; from Professor Simon Garrington, current Director of Jodrell Bank Observatory; and from Swettenham's vicar, the Revd Canon Peter Hunt - respectively recalled Sir Bernard as the family man, the man of science, and the man of deep religious convictions. One of Sir Bernard's granddaughters, Clementine, herself a professional singer, gave a most sensitive and moving rendition of 'Pie Jesu' from Fauré's *Requiem*. After prayers, and The Lord's Prayer, the Bishop of Chester, the Rt Revd Dr Peter Forster, preceded his formal blessing with J.H. Newman's wonderful words from *The Dream of Gerontius*, the Priest's Commendation 'Go forth upon thy journey, Christian soul!', which occur near the end of Part I of Elgar's great oratorio. The Organist – Professor Ian Tracey, Organist Titulaire of Liverpool Anglican Cathedral – played the introductory movement to Bach's cantata no.106 *Gottes Zeit ist die allerbeste Zeit* before the service began, and the Passacaglia in C minor to conclude it. It was, as I say, a wonderful service, one of appreciation of, and gratitude for, Sir Bernard's innumerable achievements.

A most touching complement to the Order of Service was a brochure, with contributions – reminiscences, poems, drawings, paintings – from various members of Sir Bernard's family. The front cover of that brochure contained a wonderful drawing, by one of Sir Bernard's great-grandsons, which – by kind permission of the Lovell family – has been reproduced on the front cover of this issue of *Laudate*.

The prevalent atmosphere of warmth, familiarity and fellowship, spilled over into the reception in the Swettenham Arms. It was good, personally, to meet old friends – including, as it happens, Sir Francis and Lady Elizabeth Graham-Smith who had been members of one of my choirs in the neighbourhood (Sir Francis – Graham to his friends and colleagues – succeeded Sir Bernard as Director of the Jodrell Bank Observatory). The rooms in the Swettenham Arms where the reception took place are known collectively as the Lovell Suite; and, over the Book of Condolence which I signed on behalf of the Guild, hangs a marvellous, characteristically very happy photograph of Sir Bernard himself.

Requiescat in pace.

Roger Wilkes

Sir Bernard's first message to the Guild

A LETTER FROM THE PRESIDENT

It is a great pleasure for me to be invited to serve as President of the Incorporated Guild of Church Musicians. Although I am by profession a scientist and astronomer, my attachment to music, and especially to the organ and church music, has been lifelong. Furthermore, as the organist in the small country parish in which I live, I am well aware of the problems of maintaining acceptable standards of performance. Today the task is one of extreme importance. There must be many like myself for which music has been the lifeline to the church. Whenever I am away from home and wherever I may be in the world it is rarely the sermon, but always the music, which determines my Sunday activity. The Guild has been an important element in the encouragement of church musicians in the past and I hope this work will extend and flourish in the future.

SIR BERNARD LOVELL

Director of Music hands over the baton after 40 years service!

David Rooke has retired after 40 years service as Director of Music at the Parish Church of Saint Thomas of Canterbury, Brentwood.

Over 300 people attended a special Choral Evensong on Sunday 15th July to mark this achievement and also to celebrate David's 70th Birthday. A Quarter Peal was rung before the service which was led by the Vicar, the Father Colin E. Hewitt, and the Great Choir comprising 72 singers. Music included "I was glad" by Parry and the Stanford in C canticles. The service was followed by a presentation of a cheque for £1500 and a party organised by the parish.

Initially inheriting a small choir of men and boys, during the past 40 years David has expanded the Music Department to some 100 members to include a Girls' Choir, the Becket Singers (ladies and men), the Becket Consort of Voices (male and female students too old for the boys and girls choirs), all of which combine to form the Great Choir on special occasions.

In addition to the choirs, the church also has The Orchestra of St Thomas', Reflection, and *SongCycle*, the all singing, all cycling male voice quartet.

David has trained many teenage organists through the Organ Scholarship scheme. Some of these talented young people have moved on to take up cathedral organ scholarships and to become Directors of Music in other parishes. Also, 17 years ago David established the monthly Lunchtime Concerts, which have become valued cultural events in the community.

Over the years David has worked with three Vicars, thirteen Assistant Curates and has taught hundreds of boys and girls in the art of singing, piano and the rudiments of music, including his successor Sam Adams, who began as a choirboy at St Thomas' at the age of seven. Sam gained major RSCM Chorister Awards and went on to hold the post of Organ Scholar before studying for a Music degree and forming his own church choir.

David still intends to be involved in the life and worship of St Thomas' Church.

For further information, please contact Mrs Christine Rooke, St Thomas' Church Press Officer, on 01277 218121 or email: christine.rooke@googlemail.com

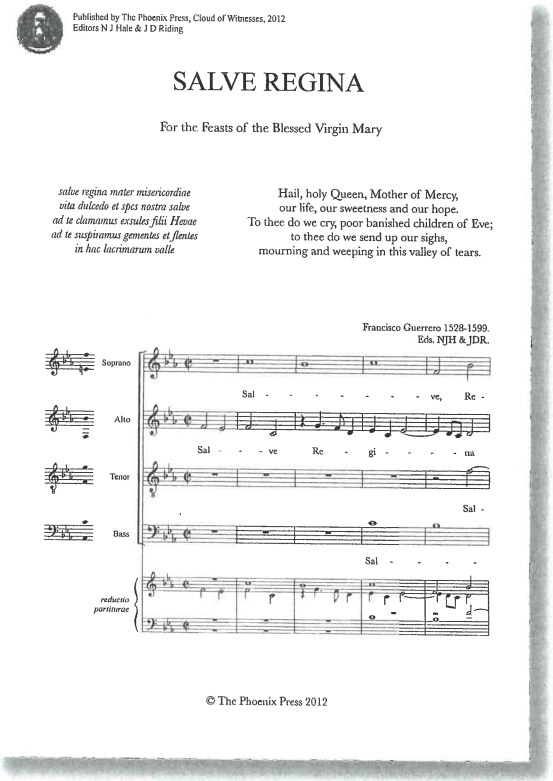
A new choral collection: 'Cloud of Witnesses'

Nicholas Hale

The phrase 'Cloud of Witnesses' comes from the start of Hebrews Chapter XII and refers to the presence of the company of saints. It is also the title of the latest publication from Phoenix Press, a collection of some 30 motets and anthems for Saints' days and Festivals. Why the need of such a book? This article attempts to explain its genesis.

The seasons of Advent, Christmas, Holy Week and Easter are already well served by existing anthologies. But that leaves half of the year, roughly May to November, for hard-pressed choirmasters to be searching for suitable repertoire. And are we alone in detecting, in modern liturgy, a greater emphasis on the saints – heaven knows, we need them! – and an increase in services of memorial and remembrance? These are the gaps which 'Cloud of Witnesses' hopes to fill.

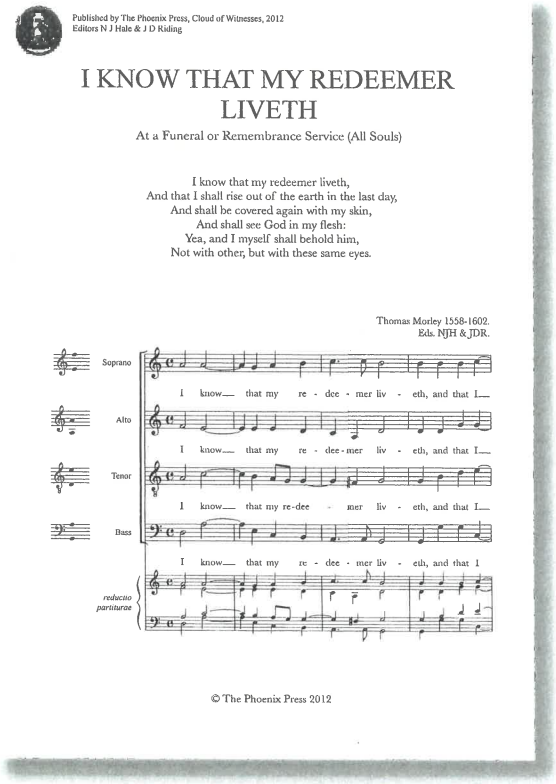
There is no shortage of material, even though we have restricted our choice to SATB. Several Renaissance masters – Palestrina, Byrd, Victoria, for example – wrote cycles of motets and hymns for the entire church year. Though the internet makes much of this available it is not often in readily usable form: the original may be too high or too low and need transposing, for example, and some of the parts written in C-clefs; there might be uncertainties over the text, or the piece


Published by The Phoenix Press, Cloud of Witnesses, 2012
Editors N J Hale & J D Riding
SALVE REGINA
For the Feasts of the Blessed Virgin Mary
salve regina mater misericordiae
vita dulcedo et spes nostra salve
ad te clamamus exsules filii Hevae
ad te suspiramus gementes et flentes
in hac lacrimarum valle
Hail, holy Queen, Mother of Mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve;
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Francisco Guerrero 1528-1599.
Eds. NJH & JDR.
Soprano
Alto
Tenor
Bass
reductio partiturae
© The Phoenix Press 2012

unfeasibly long. Two examples may illustrate the problem.

Guerrero's great cycle of the four Marian antiphons forms part of his Liber Vesperarum published in Rome in 1584. They conclude the service of Compline on Sunday evenings throughout the year. Guerrero spent most of his working life as maestro of the cathedral at Sevilla, such a well endowed foundation that no offers could tempt him away. The antiphons are based on the original plainchant, usually carried in the soprano part while lower voices weave a web of glorious counterpoint below. Three of the plainsong melodies are familiar and may be found in the Liber Usualis, but that of 'Regina caeli' is different and exclusively Spanish. 'Salve Regina', proper for most of Ordinary Time (Trinity to Advent), is immensely long but fortunately in three separate sections; a practical solution (though strictly not liturgically correct) might be to spread them out, perhaps assigning one section to the three principal Marian celebrations of the summer, Visitation (July), Assumption (August) and Nativity (September). It is worth noting that the most popular dedication amongst English churches, by a large margin, is to St Mary; second is to All Saints.

A challenge of a different nature concerns the seven Funeral Sentences by Morley. The principal one is that there is no direct evidence that he is the composer, although certain phrases are reminiscent of 'Nolo mortem peccatoris'. They were not published until 1760, in Boyce's 'Cathedral Music', more than 150 years after Morley's death. By that time they had had the text of the 1662 Prayer Book assigned to them, words familiar to us in settings by Purcell and Croft. But of course these


Published by The Phoenix Press, Cloud of Witnesses, 2012
Editors N J Hale & J D Riding

I KNOW THAT MY REDEEMER LIVETH

At a Funeral or Remembrance Service (All Souls)

I know that my redeemer liveth,
And that I shall rise out of the earth in the last day,
And shall be covered again with my skin,
And shall see God in my flesh:
Yea, and I myself shall behold him,
Not with other, but with these same eyes.

Thomas Morley 1558-1602.
Eds. NJH & JDR.

Soprano: I know that my re - dee - mer liv - eth, and that I
Alto: I know that my re - dee - mer liv - eth, and that I
Tenor: I know that my re-dee - mer liv - eth, and that I
Bass: I know that my re - dee - mer liv - eth, and that I
reductio partiturae

© The Phoenix Press 2012

postdate Morley by at least 60 years. The Prayer Book of Morley's lifetime was the Elizabethan one of 1559, and though the form of the Burial Service was unchanged there are significant differences in the text. The second Sentence [of three sung in procession to the graveside] begins, 'I know that my Redeemer liveth, and that I shall rise out of the earth in the last day and shall be covered again with my skin…' Again, Sentence six [at the graveside], 'Thou knowest Lord the secrets of our hearts, shut not up thy merciful eyes to our prayers…' Removing the accretions of a century and a half and restoring the original underlay proved surprisingly difficult. But all seven, either singly or in sequence, are powerful and direct, and perfect for Requiems, services of Remembrance and the Commemoration of All Souls.

The collection includes motets for nine named saints besides Mary, for Apostles, Evangelists, Confessors, Bishops and Doctors of the Church, Martyrs, soldier saints and holy women; for Trinity, Corpus Christi, Transfiguration, Feasts of the Holy Cross and festivals of Dedication. Approximately three-quarters of the items are by Guerrero, Morley, Palestrina or Victoria. The earliest (by Morales) dates from 1543, the latest (Agazzari) 1607, encompassing a wealth of attractive and accessible Renaissance polyphony appropriate for the church's year. Further details of 'Cloud of Witnesses' may be found at **www.phoenix-press.co.uk.** It is available via the RSCM from mid October.

Nicholas Hale

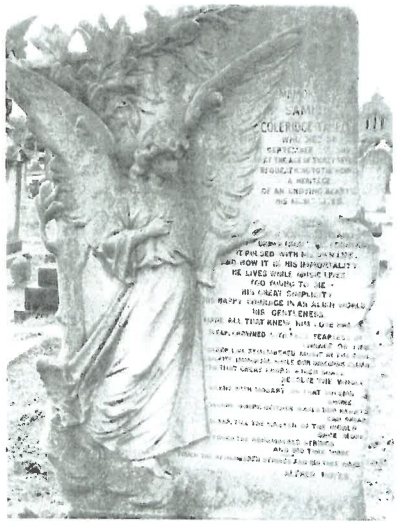
The Registrar writes:-

A Samuel Coleridge Taylor Concert

The history of music is littered with the names of composers who, full of promise and genius, died young. Schubert, Mozart and Mendelssohn spring to mind, but this year marks the anniversary of another, not in the same class, but certainly highly regarded - Samuel Coleridge-Taylor (1875 - 1912).

Coleridge-Taylor has a local connection to me, for he was brought up in Croydon at a time when the boroughs of Croydon and Beddington (where himself and I live) were one. (In 1915 Beddington forever divorced itself from Croydon.)

Samuel Coleridge-Taylor was buried about 300 yards from where I am writing this article - Bandon Hill Cemetery, Beddington. His fine and dignified headstone has this quote from Hiawatha. The words are by Coleridge-Taylor's very close friend, Alfred Noyes:-



Too young to die
His great simplicity
His happy courage
In an alien world
His gentleness
Made all that knew him
Love him.

Organists may know the three Impromptus of 1898 which are certainly worth playing. The second, mainly on a recurring single bar ground bass, indicates a secure technique and is free from the lack of harmonic originality that makes some of his pieces less interesting. Number three, in ternary form, would make an exciting recital finalé.

There is effective incidental music for the theatre, including an orchestral suite for Othello that is really rather good - the Willow Song especially. As one would expect of a pupil of Stanford, his handling of form is impeccable. Stanford thought highly of Coleridge-Taylor, commenting in a letter to Joachim in1895 that "... he is the most remarkable thing in the younger generation that I have seen: and he knows his counterpoint". Like Elgar, he was assisted by A. J. Jaegar of Novellos. That connection was probably the origin of Elgar suggesting that Coleridge-Taylor be given a commission for the Three Choirs Festival. The result was the Ballade in A minor (1895), which is still well-known.

Several visits to the USA led to the Violin Concerto, written for Maud Powell. Philippe Graffin recorded this to great acclaim under the baton of Michael Hankinson. After Malcolm Sargent's promotion of Hiawatha in the ten years before the Second World War, this composer's music never really sustained popularity, though the 'Three Fours' for piano remained in the repertoire. However, rather nicely, Surrey Opera gave Coleridge-Taylor's only opera, Thelma, its première in February this year. Many thought the score to be lost, but it was discovered by a doctoral student in the British Library and prepared for performance by Patrick Meadows and Lionel Harrison.

There are eight neatly written anthems (1891), Morning and Evening Services in F, and several organ arrangements, in addition to those Impromptus for organ. (Coleridge-Taylor sang treble in St. George's Presbyterian Church and alto in St. Mary Magdalene, Addiscombe, so he had practical experience as a church musician.)

Croydon Minster, (formerly Croydon Parish Church), marked the anniversary of Coleridge-Taylor's death with a special service of Evening Prayer (Evensong) on Sunday, 16th September, with the girls' choir and lay clerks, plus a number of friends from other local choirs. With Adrian Adams, FRSCM (and soon to be HonFGCM) conducting and Tom Little, acting Director of Music, at the organ, it was bound to be spectacular. The choir's efforts were rewarded with a large and very attentive congregation, including the Deputy Mayor of Croydon.

After Psalm 150 to Stanford's setting, we sang 'Jesu, the very thought of Thee', as the office hymn, to Coleridge-Taylor's tune 'Luconor', which has those broad melodic phrases so characteristic of his best work. The Evening Canticles were sung to his setting in F, the Magnificat being rather exciting with high soprano notes placed precisely. The Nunc Dimittis opens in unison on another of those broad, sweeping tunes that so enchanted Stanford. Adrian Adams made this quite magical; it was superb and sent tingles down my spine! The anthem was Coleridge-Taylor's setting of Psalm 137, an astonishingly varied work of unusual colour with perfect word underlay, bringing to mind his settings of Christina Rossetti's poems, that were rather popular years ago.

Stephen Harrow, Chairman of the Samuel Coleridge-Taylor Centenary Festival Committee, gave a sermon in which he linked any difficulties the composer may have had from his mixed race origins with the Gospel of Matthew.

Then followed another treat! We sang 'For all the saints' to Stanford's wonderful 'Engelberg', complete with the varied harmonies and the choir verse where the tune goes from contralto to tenor. It made me realise that Vaughan Williams' 'Sine Nomine' really does have a rival.

The closing voluntary was 'Ethiopia saluting the colours', from Opus 51 (1902), the only orchestral piece to have two organ arrangements. It was triumphant and transported us back a century with unashamed chromaticisms (I especially liked the dramatic chord of the flattened supertonic in the final stanza!)

All in all it was a fine recognition of a neglected composer and of a name not often associated with church music.

June Williams

Organ Music Review

Mr Theo Saunders His Trumpet Tune by Antony Baldwin ~ Published by Banks

This delightful work is dedicated to the Organist & Master of The Choristers at Armagh Cathedral. Until recently the composer was Director of Music at The American Church in London.

The continuous scoring in four parts on three staves gives the music rather more weight than the harmonic and melodic allusions to Boyce and Stanley might otherwise imply. Yet this does not detract from the immediate charm of the piece. It moves along in a jolly way, thoroughly tuneful and always pleasing.

Mr Baldwin has crafted the score carefully, restricting it to just four pages, so the thematic material is not developed beyond its natural scope.

Although registered for Tuba or En Chamade, it works very well on an ordinary Great Organ Trumpet, but it takes on quite a grandeur on a Tuba.

The technical difficulties are minimal – it is well within the capabilities of an average player – and will bring appreciation from any congregation or audience that enjoys a good tune.

Rather nicely, the dedicatee, who is a member of The Guild, celebrated his return to work on 1st July after a period of sick leave with this joyful number. The congregation applauded warmly.

Here is music to charm rather than challenge and all the better for it.

Barry Williams,

On a purely personal note ...

This is my 50th Edition as Editor of Laudate! I started working on Edition 29 back in the winter of 1995, which seems a very long time ago. Thank you to so many of you who have contributed articles and letters over the years. Please keep them coming!

Michael Walsh HonGCM

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TREASURER
Robert Andrews MA(Mus) LTCL FASC ACIB FCIE LRPS
3 Sewards End, Wickford, Essex SS12 9PB
email: robert@rjandrews.me.uk

EXAMINATIONS SECRETARY
Dr Helen Burrows, PhD, BA(Hons), Dip RSA, HonGCM
Tally Ho, Toys Hill, Westerham, Kent. TN16 1QG

CHIEF EXAMINER
Dr Michael Nicholas, MA, HonDMus, FRCO(CHM), HonFGCM, FRSA
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PUBLICATIONS EDITOR
Michael Walsh, DMus, ThD, GTCL, FTCL, HonGCM, ACertCM, FGMS
5 Lime Close, Chichester, West Sussex, PO19 6SW
Tel: 01243 788315 ***email laudate@musicprint.org***